Nazi Cinema’s New Women

This book examines the careers of three of Nazi cinema’s preeminent movie actresses, painting a unique portrait of mass entertainment and stardom under Nazi rule. Jana F. Bruns uses undiscovered sources and a new approach, which integrates visual analysis within a thorough political and social context, to trace how the Nazis tried to use films and stars to build National Socialism. This analysis focuses on female stars – an important but largely unexplored area – because they were mostly responsible for Nazi cinema’s spectacular commercial success and political failure. Challenging earlier studies, which view Nazi cinema as an effective propaganda instrument that helped turn Germans into devoted Aryan mothers and tough warriors, the book shows that the Nazi regime’s liaison with the cinema was ambivalent. Films failed to disseminate a coherent political message and to Nazify German society. However, they helped the regime maintain power by diverting people’s attention from the brutality of Hitler’s rule and, eventually, from impending defeat.

Jana F. Bruns earned her Ph.D. in modern European history from Stanford University, where she held numerous fellowships, including the Oakford Fellowship, the Harris Dissertation Fellowship, and the Geballe Fellowship. Her dissertation received the Elisabeth Rosenfield Prize for Outstanding Dissertation Writing and was one of two finalists for the Fritz Stern Prize, awarded by the German Historical Institute. From September 2002 until January 2008, she was an assistant professor in modern European history at C. W. Post College of Long Island University.
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**Special Terms and Abbreviations**

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<tr>
<td>BA</td>
<td>Bundesarchiv, German National Archives</td>
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<td>BA Bestand</td>
<td>German National Archives, collection</td>
</tr>
<tr>
<td>BA Film</td>
<td>Bundesarchiv-Filmarchiv, Film Archive of the German National Archives</td>
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<td>Gauleite</td>
<td>regional Nazi party officials</td>
</tr>
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<td>Heimat</td>
<td>home</td>
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<tr>
<td>NSDAP</td>
<td>Nationalsozialistische Arbeiterpartei Deutschlands, National Socialist Workers Party of Germany</td>
</tr>
<tr>
<td>RFK</td>
<td>Reichsfilmkammer, Reich Film Guild</td>
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<td>RKK</td>
<td>Reichskulturkammer, Reich Culture Chamber</td>
</tr>
<tr>
<td>RM</td>
<td>Reichsmark (German currency)</td>
</tr>
<tr>
<td>SD</td>
<td>Sicherheitsdienst, Security Service (a division of the SS)</td>
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<td>SDK</td>
<td>Stiftung Deutsche Kinemathek (now Film Museum Berlin)</td>
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<tr>
<td>Spießer</td>
<td>a petty, narrow-minded person and a Nazi epithet for bourgeois</td>
</tr>
<tr>
<td>SS</td>
<td>Schutzstaffeln, Protective Troops (paramilitary unit of the Nazi Party)</td>
</tr>
<tr>
<td>Systemzeit</td>
<td>System Era, a Nazi epithet for the Weimar Republic</td>
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<tr>
<td>Ufa</td>
<td>Universum-Film Aktiengesellschaft (Nazi Germany’s biggest film company)</td>
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<tr>
<td>völkisch</td>
<td>belonging to the folk</td>
</tr>
<tr>
<td>Volk</td>
<td>people</td>
</tr>
<tr>
<td>Volksgemeinschaft</td>
<td>national community</td>
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<tr>
<td>Wehrmacht</td>
<td>German Army</td>
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Acknowledgments

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